



— *Baazigar*

this Venus thriller because they claimed that “it did not have any scope for music.” Anu not only clinched an

award for the music but also gave chartbusters that established him as a frontrunner — and the pace has not slackened, despite 8 years since he made it.

SAAJAN



— *Nadeem-Shravan*

Nadeem-Shravan themselves owe someone else a significant quantum of their post-*Aashiqui* career consolidation.

Laxmikant-Pyarelal



— *Saajan*

were thrown out of Sudhakar Bokade-Lawrence D'Souza's *Saajan* for their alleged indifference, and a song recorded by S.P.

Balasubramaniam for Salman Khan was scrapped. With this film, N-S bagged their second consecutive award with a chartbusting score that had hits like ‘Dekha hai pehli baar’ and perennial favourites like ‘Jiye to jiye kaise’.

THE TRAIN



— *R. D. Burman*

What *Teesri Manzil* and *Padosan* could not do for Rahul Dev Burman, the Ravee Nagaich thriller *The Train* managed, by speeding up his career and steaming up RD's creativity. But at that time Ravee was known as the hit



— *The Train*

director of Farz and *Jigri Dost* and was making the action-packed *Himmat*. His name was associated with Laxmikant Pyarelal who turned down the

film because they had more than ten assignments in hand and were finding the going tough! And to think that once RD's destiny brought him lasting popularity, LP were to think nothing later of signing 25 films!

CHALTE CHALTE

Even today the first song that comes to mind at the mention of Bappi Lahiri's name is ‘*Chalte chalte mere yeh geet yaad rakhna*’. ‘*Pyar*



— *Bappi Lahiri*

mein kabhi kabhi aisa ho jaata hai’ and ‘*Jaana kahaan hai*’ were other hits. And *Chalte Chalte* was a film that L-P were to do again, but quit (or were removed) thanks to some differences.

PINJRA

But not everyone benefited from an assignment that LP left. Ram Kadam, (lavani ace) and one of the biggest names in Marathi film music, entered Hindi films with V.

Shantaram's Hindi remake of the Marathi film of the same name. LP, who had been repeated by Shantaram after the splendid and successful



— *Ram Kadam*

Jal Bin Macchli *Nritya Bin Bijli*, felt that the subject would not work — musically as well — at an all-India level. And they were right. The chasm between Kadam's Marathi and Hindi work was the

same as between awesome and awful.

MEERA



— Pt. R. Shankar

Another case in LP's point was Gulzar's *Meera*, for which the composers were signed by loyalist producer Premji and obviously more suited to the theme than the Gulzar favourite Pancham. Ironically, Lata Mangeshkar's refusal to sing for the film (as she was recording a private album on Meerabai's songs with brother Hridaynath Mangeshkar) made LP walk out, as they felt that they could not score this theme without their pet singer. Entered Pt Ravi Shankar (a telling comment on the other Mumbai composers not inspiring confidence as apt music-makers for this subject) and singer Vani Jairam. Despite the pure classical ambience (or maybe because of it), the score was a non-starter, like the film itself.

RAM LAKHAN



— Ram Lakhan

We now look at a film that went to Laxmikant Pyarelal — Subhash Ghai's *Ram Lakhan*. R.D. Burman was signed this time with much fanfare, and then suddenly, as the film changed hands from producer Ashok Khanna (composer Usha Khanna's brother) to Ashok Ghai, RD was mysteriously out, and reportedly the composer never forgot this insult which hit him at a low phase in his career. The reason given was that Ghai felt that a song that LP had recorded for *Devaa* (a film that was shelved) was perfect for one situation in the film.

SUR-SANGAM



— Sur-Sangam

Laxmikant Pyarelal's awesome mastery at classical music came to the fore with K. Vishwanath's unsuccessful remake of the classic

Sankarabharanam. R.D. Burman was the first choice for this film, probably because of his semi-classical songs in films like *Amar Prem*, *Parichay* and *Aandhi* but the gap in their respective professional markets at that time tilted the scales in favour of LP.

DUS & MISSION KASHMIR

In both these cases, there was an amazing coincidence. Both filmmakers (Mukul S. Anand and Vinod Chopra) had planned to have various music directors to collaborate on the music. Shanker, Ehsaan and Loy were also in the running, and one composition ('*Hindustani*' and '*Dhuan dhuan*' respectively) clinched



— Dus



— Mission Kashmir

the trio the films, with scintillating results, despite the fact that *Dus* was finally never made but released only as an album and music video.

BARSAAT

Think again, if you feel that such a phenomenon was new. After *Aag*, Raj Kapoor was to repeat Ram Ganguly for *Barsaat*. But that music director



— Barsaat

angered Raj Kapoor by some unethical act and Kapoor, already impressed by Ganguly's talented assistants, just scrapped the Ganguly compositions with S and J as musicians and gave them the film that was to make history even the musical way. For it was *Barsaat* that gave a new, modern form to film music as a distinct entity, and proved that film music could set new sales parameters.

— DR. RAJIV BHAYAKAR